

SEASON OF HALF TONES IN WORLD OF DRESS

Neutral Tinted Materials Succeed the Vivid Russian Color Schemes

By CLAUDE CHERRY.

THIS season we have been made to realize the benefit which may be derived from branch establishments. But for these useful institutions the great Paris dressmakers and milliners would have found themselves faced by a serious difficulty and their clients, especially those who dwell in the United States, might have been without new models for fall and winter.

Paris itself has been in great danger. Business was for the moment brought to something like a standstill. But the big dressmakers and tailors did not interrupt their work. Hardly any of their workwomen were dismissed and the new fall and winter models were shown in the branch establishments here at Biarritz and across the Channel in London. Everything was perfectly organized and since this is at all times a dead season in Paris no serious upset has taken place in the world of dress.

Of course the heads of the famous Rue de la Paix establishments have been put to enormous expense. They have shouldered their responsibilities bravely and one and all they have done their best to avoid inconvenience to their clients or to their workpeople. They have kept going in a wonderful manner and now they are reaping their reward, for the branch establishments are doing a fine business and orders for the new models are being executed daily.

Some of the new restaurant cloaks are rarely beautiful in material and in design. In several of my recent articles I have indicated that a great deal of velvet will be worn this winter—rich silk velvet, supple chiffon velvet, Liberty velvet, etc., etc. The mantle I have sketched this week is a Redfern model.

The material is chiffon velvet in a delicious shade of Payne's gray and the wrap is lined throughout with sea green chiffon. The cloak itself is very large and voluminous. It is a circular design; one of those picturesque wraps which give such splendid effect when thrown back over a chair in a restaurant or an opera box.

Evening wraps are now regarded as properties. They form part of a superb spectacle. Clever women use them in just the same way that a sensational portrait painter uses a velvet curtain or a marble pillar, as properties which produce a given effect.

These circular cape wraps will remain fashionable all through the winter. Capes of this order are no longer generally worn in the street unless for driving, but for theatres and restaurants they are immensely popular.

Some of the new evening wraps are partly covered with gorgeous embroidery. It is once again considered desirable that women should glitter. Quantities of very small paillettes and beads are massed together in the new embroideries, but it is considered of the first importance that the trimmings should be exquisitely fine.

Gone is the day when machine made paillette embroidery, which gave a sort of slapdash effect, was considered possible. This will be a season of half tones in more senses than one. Over here in Europe neutral tinted materials will be largely chosen because so many families are in mourning, but in any case we should have enjoyed a half tone season.

People have grown tired of Russian ballet color schemes badly reproduced; the artistic instinct which dwells in most of us, though we so often drive it back into obscurity, cannot be long denied. For a season, perhaps two, people will accept eccentric color schemes and violent harmonies which are absolutely devoid of true meaning. But it is inevitable that the day will come when these false eccentricities grow tiresome and even offensive.

A very famous painter once said: "L'originalité n'existe pas. Si elle est, elle est devenue une convention." And this is absolutely true. The originality of Leon Bakst is not "l'originalité voulue." It is an originality which belongs to the man and to the school he has founded.

In the Bakst color schemes there is plenty of splendid meaning. He knows what he wants and what he means. Very different is the copyist who flings a few crude colors together and assures you that it is "tres Ballet Russe."

Appreciation of the modern Russian school of painting has to be acquired. On the other hand, almost every one can appreciate and feel the charm of cleverly blended pastel tints. This is why we arrive, again and again, at a season of soft colors and neutral tints. This is why the subtle pastel colors never fail to make a direct appeal to the heart.

Many of the more elaborate visiting and restaurant gowns of the coming winter will be expressed in soft gray, or blue velvet. An immense quantity of black velvet will be used for dresses and for mantles, and pure white velvet will be chosen for dinner gowns when expense does not have to be considered. I have seen really lovely evening gowns made entirely of pearl gray mirror velvet and trimmed with narrow bands of sable on the corsage and tunic draperies.

On one of these models there was a touch of fine silver embroidery arranged on one side of the decollete corsage, and an effective sash made of "Prune de Monsieur" satin. Another model, also made of pearl gray velvet, had a long, pointed train; the skirt was quite plain, but there was a band of beautiful sable on one side of the crossover corsage. At the waist there was a sash of emerald green chiffon, and this sash was drawn through a flat buckle set with emeralds and diamonds.

The evening gown I have sketched this week would be ideal, in my opinion, for a bud. The material is lemon yellow chiffon, and the large, very soft roses are Marechal Niel, framed in brown leaves. Then the waist band is in buttercup yellow charmeuse, and the



TWO BEAUTIFUL PARIS MODELS.

On the Left—Young girl's evening dress made of lemon yellow chiffon. Large Marechal Niel roses are placed carefully on the hem of the full flounces; the sash is in buttercup yellow mirror velvet.

On the Right—A Redfern Model. A regal restaurant mantle composed of dark gray chiffon velvet and lined with sea green chiffon. There is a cape covered with intricate embroideries worked in iridescent beads and paillettes. The collar is in skunk.

long suede gloves in palest pearl gray. This was a most delicious harmony of soft color.

Lemon yellow will be very popular for evening dresses all through the winter. In velvet or charmeuse this color is lovely, and it is especially effective when combined with tangerine-orange or pale but brown.

The quaint flounced skirt shown in the sketch I am now describing is a favorite model with Parisiennes. It recalls the picturesque fashions of 1830 and it is a style which is at its best when expressed in mousseline de soie or very fine crepe de chine.

A few days ago I had a short interview with Worth and he had several interesting things to say about the fashions of 1914-15. He said that black silk tulle would be very much used for evening gowns and flounced skirts would play a prominent role in the world of fashion. Silk tulle and a new make of crepe de chine which is especially soft and almost transparent will be in great request, and he confirmed my conviction that this is going to be a veritable season of velvet.

Of course the Maison Worth has always used a great deal of plain and brocaded velvet. These rich materials appeal to clients who are for the greater part of royal birth. But other dressmakers than Worth will use velvet freely this winter.

The Paris tailors are making large purchases of British made materials just now. The alliance between France and England has become a very real and vital affair. The two countries are working together in more ways than one, and exclusive Parisiennes are showing keen appreciation of English materials and English fashions so far as tailored suits are concerned.

For motoring and travelling nothing is better, as a material, than British frieze, or the new, very soft, woollen material which is called fleece. These

stuffs are made in charming colors, in the flaming autumn tints—brown, golden yellow, dull green, etc. Some of the new friezes show subtle combinations of color which give a shot effect, for example a mixture of gray, green and black; or dark crimson, purple and smoke gray, or again, a blend of dull blue, violet and bottle green.

In these frieze materials the lines of color are so fine that they almost seem like single hairs. There is nothing glaring or striking about the color schemes; the impression given is of a soft shot material. Redfern is making picturesque wraps and coats of these British made fabrics.

The coats, those intended for motoring or travelling, are exceedingly loose and comfortable. They have, for the most part, wide armholes and large roll-over collars which can be turned up to protect the face. The coats are plain and businesslike, but it is considered correct to adorn them with really beautiful buttons made of ivory, enamel or carved horn. Rough leather buttons in a very large size are also much used on motoring wraps and coats, and in some cases the collars and cuffs of the garment are turned back with the same leather.

The raglan sleeve is still first favorite, for useful coats, and a full basque effect is introduced on some of the best models.

VOGUE FOR RIBBON JEWELRY.

NOTHING that the jewellers have offered recently has had such a persistent vogue as the many variations of jewelry in which silk and velvet ribbon and silk cord have had a part. There are two definite reasons for its popularity, reasons which will help to keep this jewelry before the eyes of the public for some time to come.

First is its becomingness, and second, its adaptability. There is hardly a woman to whom a band of gem set velvet around throat or wrist is not enhancing; and there are few that will not possess or covet all the great variety of dainty ribbon jewels, for they can be turned to endless account; they are suited to any occasion and may be worn with any gown.

Neck ribbons of gros-grain, moire silk or velvet are used in black, white and colors, or in black with a rib of white at the edges, or in white with a border of black, in varying widths. The all black or all white and the black and white combinations are by far the favorites, but the colored ribbons and velvets are being used more frequently, as autumn approaches, with the dark and brown satin basque frocks.

Emerald green and tango red are

prominent among the colored neck ribbons. They are worn with the more sombre toned frocks and with the figured silk crepes or embroidered chiffons. Longnettes are suspended by these ribbons, when they are long and hang down to the lower edge of the new style basques; but when they are short they are used to carry the watch, and then they are called sautoirs.

The gems with which these ribbons are set are mounted on slides and their range is endless, for a great number of the colorful semi-precious stones are used as well as the gems and pearls.

Neck bands, too, are gaining in popularity as the season advances, and both wide and narrow widths of ribbon and velvet are worn, set with gems.

The velvet wristlet is not so well known as the band for the neck, but it is one of the prettiest of all the new ribbon jewels. There is a pair of these wristlets in black applique velvet, the plie rising from a satin ground, and they are set with large, square shaped platinum slides encrusted with diamonds.

A set of two wristlets and a neck-band to match comes with the jewelled trimming.

A single shell cameo is used on a broad ribbon bandeau, an admirable ornament for the coif. On a narrow fillet six slides are placed at equal distances apart, and each slide is composed of a square framework of gold filigree wire set with one large pearl.

Still another use for the gem and ribbon jewelry is found in the anklet, which is a very fetching fashion brought into being by the popularity of the slit skirt. These anklets are of narrow ribbon, in contrast to or to match either the gown, shoes or hose. Small brilliants are mounted on these with great effect, but the colored gems, in small sizes, combined with small diamonds, are sometimes used.

The tango fastenings for dance slippers are an example of the usefulness of this ribbon jewelry and one of its leading models. Everything, from cut steel, rhinestones and imitation stones to platinum set gems and pearls, is mounted on the crossover ribbon lacings.

Some of the longer gem set ribbons and velvet pieces are so arranged that

they may be interchanged and used as hair ornaments, sautoir or anklet at will; and a pretty idea, one of the latest modes in ribbon jewelry, is seen in the new armlets of gem studded ribbon entwined about the upper part of the arm just above the elbow.

SALADS FOR REAL ECONOMY.

NOURISHING salads should appeal especially to the housewife who tries to combine economy with attractive serving, as they not only provide an appetizing way of introducing a small quantity of fish or meat into a meal, but suggest an excellent means for utilizing leftovers. As these hearty salads rank among the most elaborate features of the cold buffet service, they are a surprise to the average housewife who finds it difficult

to associate anything practical or economical with so decorative a dish.

Boiled fish, separated into individual portions and masked with either a boiled cream or a mayonnaise dressing, forms the principal part of many of the best liked fish salads. This often rests on a bed of shredded cabbage, moistened with French dressing, and mounds of several different vegetables are used as a border. A cool looking combination fish and vegetable salad is entirely green and white, the cream salad dressing spread smoothly over the fillet of boiled halibut being decorated with a design in capers and rings cut from olives. A little mound of cold lima beans is on one side and a similar mound of cold string beans on the other.

Flaked bluefish makes a delicious salad and is particularly good served in shells cut from cold boiled beets which have been cooked in acidulated water, with a bay leaf and a few peppercorns. The filling should be piped considerably higher than the surface of the beet and masked with a thick cream salad dressing, the whole resting on a bed of lettuce leaves. When such a salad is made from leftovers of fish the quantity of the filling can be increased by the addition of chopped hard boiled eggs or bits of cold boiled potato.

Some of the jellied fish salads are attractively served in individual moulds with a sardine or a spiral of anchovy framed in a ring of tomato or green pepper as a decoration. Such a salad is supposed to be eaten from the case or shell in which it is moulded. Other jellied fish salads have the decoration at the bottom, so that when reversed on a bed of shredded cabbage or lettuce the decoration will be in evidence. An unctuous lemon jelly, with a slight flavoring of Madeira, is one of the simplest forms of gelatine to use in this way.

An unusual meat salad consists of a thin slice of cold boiled ham curved to represent a horn of plenty, skewered with a toothpick on the underside and concealed by the filling of potato and celery salad. This makes an attractive appearance whether on a foundation of coldslaw or lettuce. The same idea can be carried out with a freshly cut slice of rare roast beef, the cornucopia filled with any preferred combination of cold vegetables mixed with salad dressing.

The familiar tomato surprise salad is well suited to use with a filling of whatever cold meat chances to be in the larder and the flavor is often improved by the addition of bits of cold ham or tongue in connection with another meat. Cold lamb, flavored with mint sauce and mixed with celery mayonnaise, makes a delicious filling for a chilled tomato cup. In arranging a salad of this kind, small tomatoes should be selected so that the individual portions, when filled with the meat and vegetable mixture, will not be too hearty.

Even cold beefsteak is utilized for one of the best liked meat salads. Thin strips of rare steak are placed crisscross on a flat bed of lettuce with a spoonful each of cold diced carrots, beets and potatoes at intervals as a border. The dressing with this salad is a thin mayonnaise mixed with chili sauce and chopped parsley.

FEET AND HANDS: MEN SHOULD CONSIDER WHAT TO DO WITH THEM AS WELL AS WOMEN.

IN these days of narrow skirts we hear much of the way in which women sit in street cars, at church and in their homes; the way they walk and handle their feet; also the display of hosiery. Women are criticised seriously for this. One fair question to ask the men as they stand about amused is: What do they do with their feet when in company? Another, which is but fair to the women, is: Do they tell their husbands, fathers or brothers, go home and tell the women folk of the unkind remarks passed upon them as they travel back and forth?

Every woman knows that the high steps on many street cars are not the easiest thing to manage with the narrow skirt. But how many think of the

way they display their hosiery while performing this athletic feat? Let these women stand near a trolley station and watch for themselves. They will then receive instruction upon what not to do.

But it is really astonishing what men do with their feet. If they would look about they would tell you they never do such things themselves. But just look around and see for yourself. We don't have to go any further than the street car, which is used by all classes of men. But let me tell you it is not the laboring men to whom I refer, since they do not sit and stand in quite the same way.

We are all taught that the proper way to sit is with our feet resting straight on the floor. Do men sit that way, even in the public cars? Some do, but very few. In a street car a few days ago one man had his left foot thrown across his right knee, hand holding his foot in position. This was not an ignorant man, but he was interested in the conversation of a friend and perhaps didn't know what he was doing. What would this man think of a woman who did the same thing? He would put her down in his estimation as one not of the best sort, but what of himself?

Again in a commuters' train all that could be seen of one man above his shoulders was a foot. Imagine above his shoulders! One foot was resting on the seat in front of him, naturally raising the same knee, and the other foot was across his knee, thereby raising that foot to his shoulders, since he had slipped down in his seat.

Are the men the only persons who are tired or do work that is nerve racking? What about women? Does the woman commuter have work that is monotonous, and is it not a nervous strain for her to be sitting at a typewriter the most of the day, or interviewing men and talking on business all day without any relaxation? Do you suppose that this is not trying to women? Pray tell, what would the man think of her if she did such things?

Is it quite fair for the man to do what he would not permit his wife, mother or sister to do? They forget that training in proper sitting, standing, the proper use of the feet and hands of a man are the same as for the woman.

Some physicians have said that when women sit with their legs crossed it will cause appendicitis. This may or may not be true, but if this will cause a woman to develop appendicitis, will it not cause a man to have the same trouble? It may be comfortable to get into these positions of what is termed "rest," but why isn't it just as comfortable to get into right positions?

TEAGOWNS.

A TOPIC of interest pertains to teagowns, for in these days such a garment is often relied upon in place of the smart gown. Considerable amount of favor is still accorded the separate coat idea. Atoneteller renowned for its original teagowns these coats are being fashioned of some wonderful metal brocade nixon, rather barbaric in coloring, the edges hemmed with ostrich feather trimming or marabou. A glorious scheme of coloring was in shades of orange or flame, the whole scintillating with interwoven threads of gold. And this was destined to be worn with clinging under draperies of deeply tinted lace, lightly drawn to the figure by a deep-sash of rainbow coloring formed of different colored ribbons folded with apparent carelessness over one another.

Another, equally unusual, was carried out in shades of mandarin blue, which possibly suggested the somewhat Chinese fashioning.

Again, there are teagowns of more shapely character, more what is known as the reception gown, and therefore quite suitable to wear at a quiet house party dinner. A charming model is arranged in ivory charmeuse, and the finest lace in a slightly deeper tone of ivory, the high draped waist sash, with broad effective bow in front, and the little hand made roses being carried out in lettuce green, the centure in satin, and roses in chiffon. For the quaint quasi medieval sleeves tulle is used, the points weighted with a pearl tassel.

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